12-1976

SFA EYE

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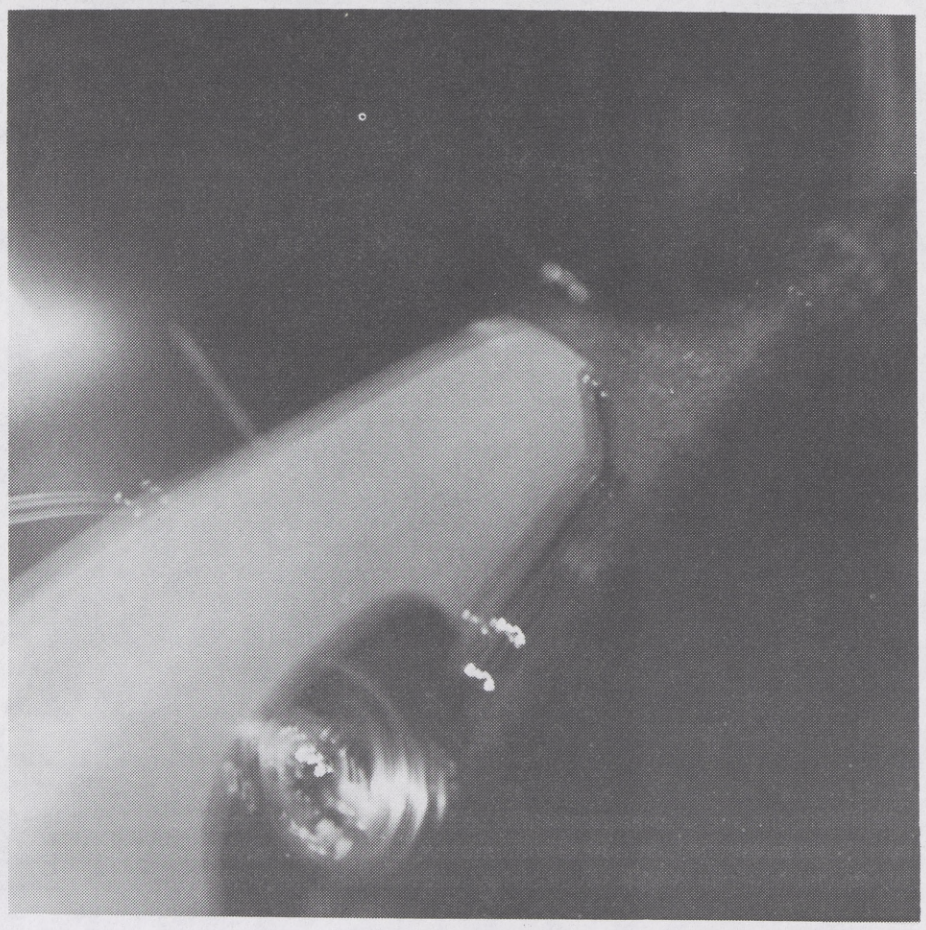
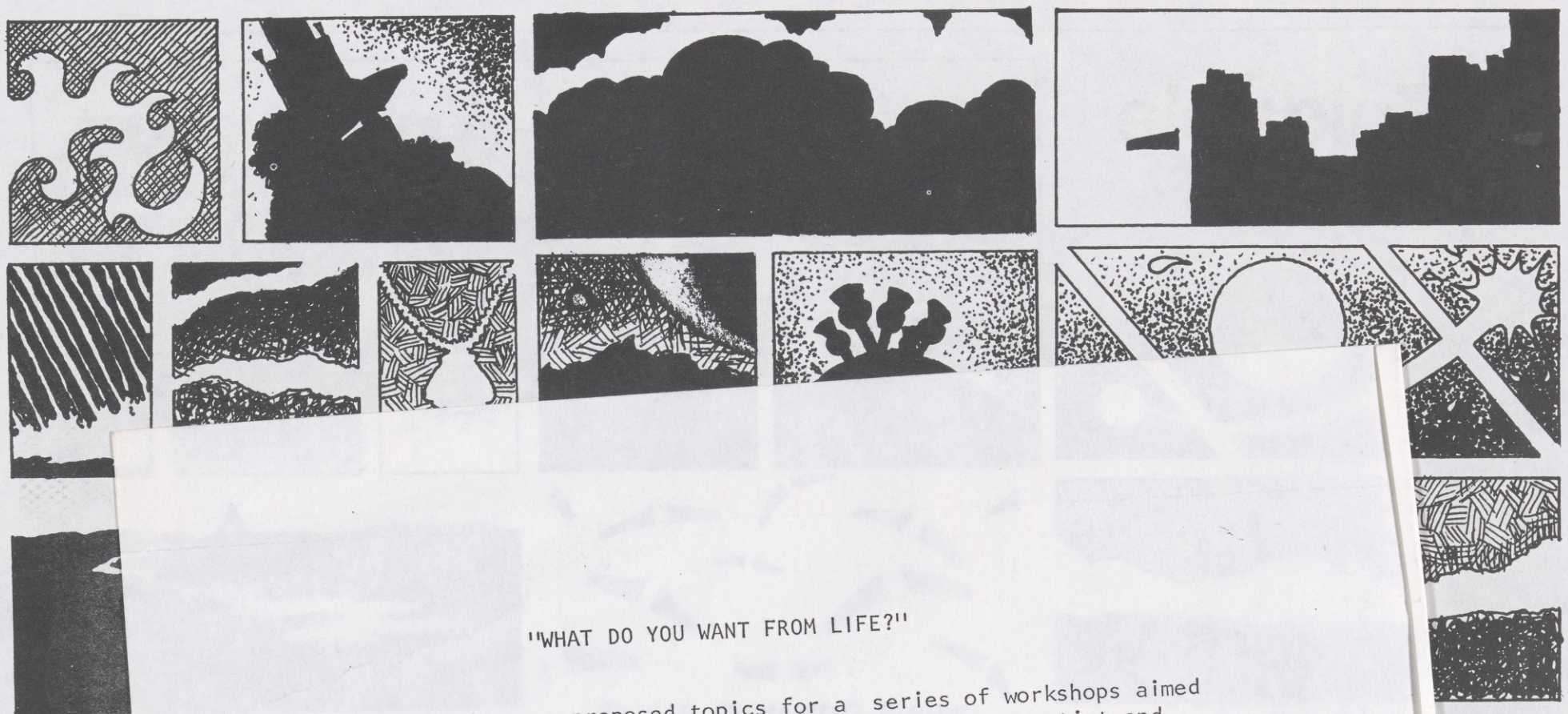
photo by Stanley Greene



photos by Jeffrey Hoone

by Richard D. White



"WHAT DO YOU WANT FROM LIFE?"

The following are proposed topics for a series of workshops aimed at helping you to deal with the business of being an artist and to find ways to make a living that will enhance you as an artist. The Student Life Office has submitted a grant proposal to UICA (the Union of Independent Colleges of Art) for funding to sponsor these workshops. If funded, the workshops will feature experts on the topics and will be held next semester.

Please help us meet your needs best BY INDICATING BELOW WHAT TOPICS WOULD BE MOST HELPFUL TO YOU and giving your suggestions.

	not needed	helpful	most helpful
1) How To Identify Skills That You Could Could Get Paid For			
2) Presenting Yourself: Innovative Resume Writing and Interviewing Skills			
3) How To Make Your Own Job and How To Find Jobs That Exist: The Hidden and Unhidden Job Markets			
4) Artists' Rights: Copyright Laws and Contracts			
5) Artists' Business Affairs: How To Take It Off Your Taxes Before the IRS Takes You			
6) Grant Proposal Writing			
7) Portfolio Preparation--Approaching Galleries			
8) Other: YOUR SUGGESTIONS_____ _____ _____ _____			

PLEASE RETURN THIS QUESTIONNAIRE TO "STUDENT LIFE OFFICE QUESTIONAIRE" BOXES AT RECEPTION, THE HAVEN, STUDENT LIFE OFFICE. Thanks. Alice Noyes

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shows:	565		— 460.00	
SFAEye:	800	638.40	— 259.86	376.54 (note 5)

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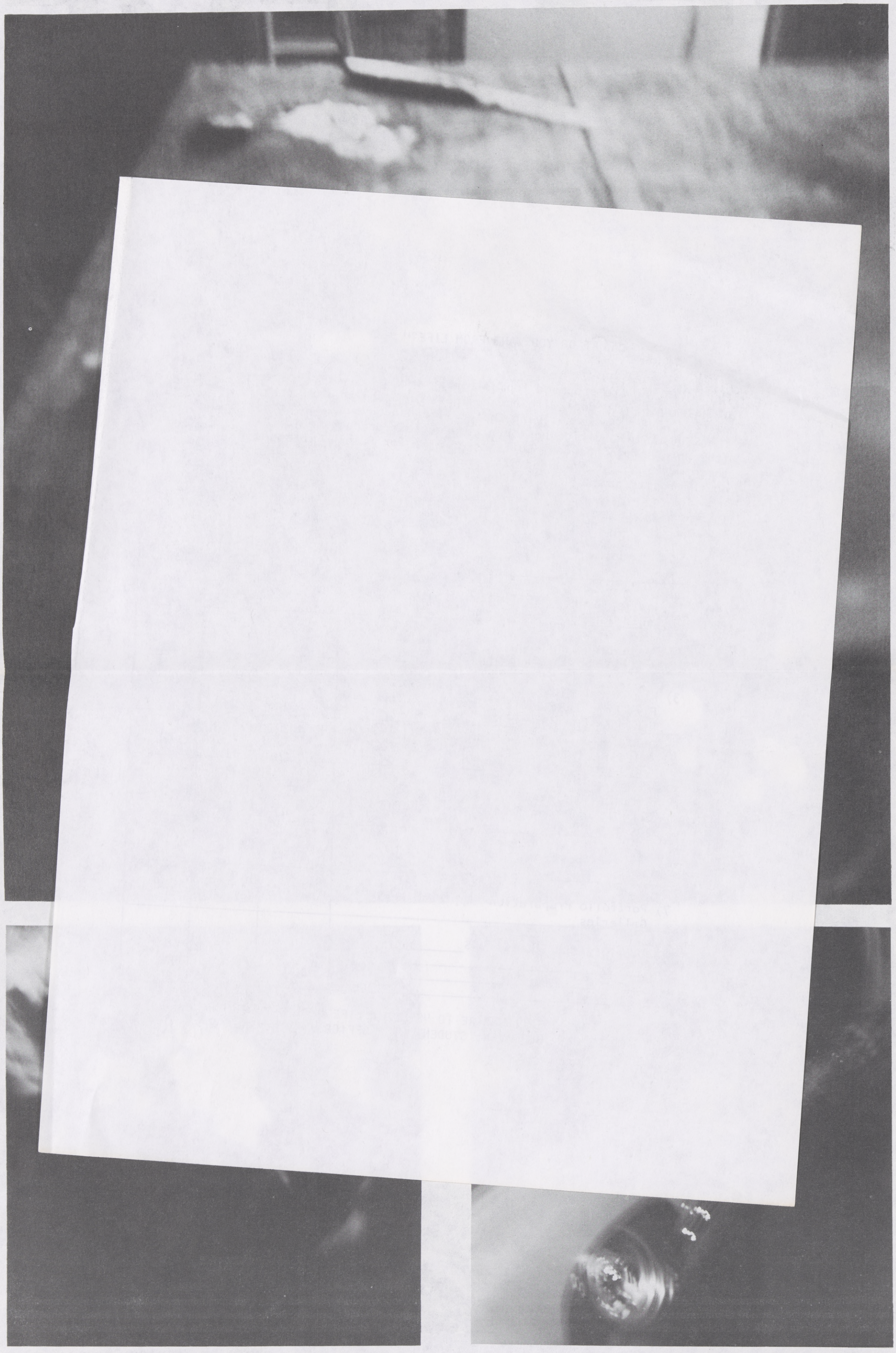
Note 1: Includes $132.35 spent on Xeroxing Spring 76;
Note 2: Soc/rec spent $440.60 on Halloween party and profited 93.57; Christmas party is budgeted $400.00 of remaining balance.
Note 3: Cultural committee has endorsed a proposal for dance performance in the DRGallery January 22; amount to be spent undetermined.
Note 4: Student Legal and Welfare fund accumulates; from 75-76 we carried over 43.77; jukebox reciepts, Nov 22: 12.50.
Note 5: When you read this this figure should be considerably smaller.



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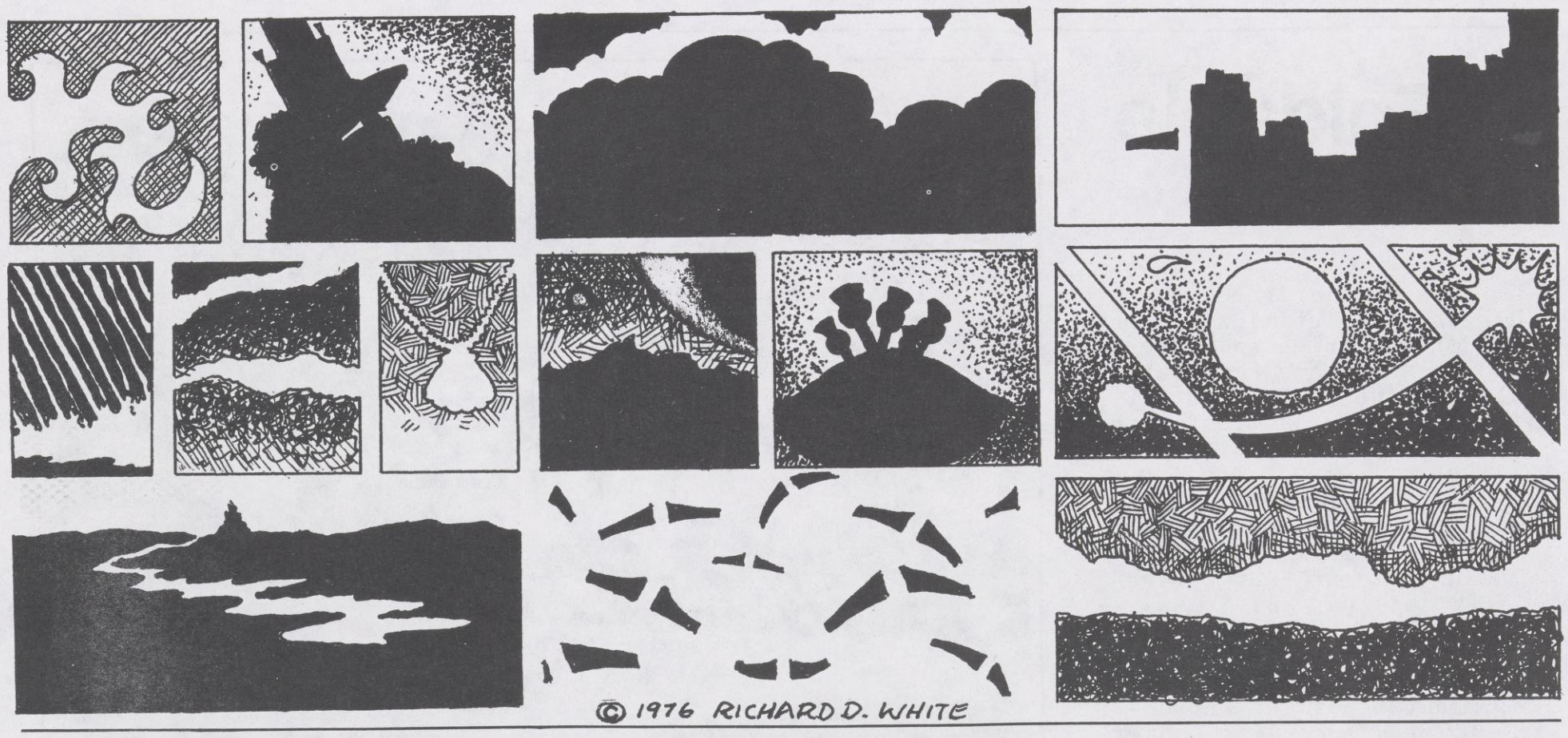

Five Bucks A Head

History: In the previous years the Student Senate, the SFAEye and the Diego Rivera Gallery were all separately funded by the Director of Administration. The Senate recieved $1 per each full-time student— about $600 to $800 a semester. The SFAEye was given in Fall 75 $800 for the entire year based on the year before's budget. The Diego Rivera Gallery was funded from the Exhibition's budget, (Emanuel Walter Gallery et al). again through Tom Young's office.

Problems: The basis of one dollar per each full-time student did not adequately reflect the cost per student of our activities nor could the Senate, Gallery or Eye discriminate between part-time, full-time or special students. Further, since the Senate was the watchdog for the DRGallery and appointed the Editor of the Eye, funding of these activities through the Director of Administration did not correspond to the Senate's responsibilities.

More problems: The DRGallery was usually on a shoestring. The SFAEye in Fall 75 printed some eight issues and still had to sell T-shirts to break even. In Spring 76 the Administration refused to fund the Eye. The Senate had to give the Eye what it needed, halving the Senate's semester budget of about $650. As for the Senate we were nearly obliged to do nothing except sponsor a party now and then.

Solutions: In Spring 76 the Senate proposed a $6200 budget for the year 1976-77. This included $2500 for the DRGallery, $1600 for the SFAEye and $2100 for the Student Senate. We felt that this was the minimum budget necessary to adequately fund the DRGallery and the Eye and permit the Senate some flexibility to sponsor events and activities other than parties.

Misgivings and a new solution: As Spring 76 wore on it became apparent that our proposed budget would probably be axed in the light of fiscal worries. Rather than continue to depend on the Administration's goodwill and good credit the Senate decided to initiate a $5 Student Activity Fee, providing the freedom the Senate and student activities needed.

Fall 76: Freedom from the Administration's cost slashing, yes. Freedom from lack of money, no. At registration students were allowed not to pay the fee. And slightly less than half did not. Hence, the Senate, Gallery and Eye all have been underbudgeted by some 20%. So, in one very real sense, we're collectively worse off than had we relied on the Administration.

All that money: Simple arithmetic demands, however, an explanation for this question:

> What would the Senate have done with a surplus? ($5 X 800 equals $4000, roughly)

Our budget for each semester runs about $2755*, leaving an estimated excess of $1245. According to the Student Senate's policy all money in excess of the budget was to have been placed in the SFAI Student Legal and General Welfare Fund, our fancy-titled savings account. The Fund is administered by the Senate at large and requires an unanimous vote to use. It covers many possibilities in the interest of the students and college, e.g, special issues of the Eye, legal advice, additional funds (if needed) for the Senate and student activities not already budgeted. The Ethnic Arts Collective is an example of an activity that could have been budgeted out of this fund. And would have had we any extra.

*The semester budget was $3200 until the Gallery revised their budget downwards from $1250 to $905.

-Fred Hawkins

The Gory Details:

		Proposed budget Fall 1976	Actual budget (based on Student Activity Fees totaling $2200)	Spent to date: (7 December)	Balance remaining, to date, 7 December:
Total: $2755			$2198.49	– 1181.34	1015.47
Student Senate total:	1050		837.90	–213.83	624.07
administrative:	100		79.80	–199.10 (note 1)	– 119.30
social/recreational:	500		399.00	+68.17 (note 2)	467.17
cultural:	300		239.00	– 150.00	89.40 (note 3)
SFAI Student Legal and Gen. Welfare:	150		119.70	+67.10 (note 4)	186.80
Diego Rivera Gallery:	905		722.19	–707.65	14.86
operations:	302.50			— 200.65	
tools:	37.50			— 46.68	
shows:	565			— 460.00	
SFAEye:	800		638.40	— 259.86	376.54 (note 5)

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A Foldable Space

It's popular these days to discuss the intimidating nature of galleries and museums, and to seek some reasonable alternative to the current, traditional economics of the Art Game: the elitist attitude of some of the finer galleries, the wheeling and dealing of millionaire collectors, museum security measures to protect "priceless" objects, and gross exploitation of artists are often discussed, but few alternatives other than the elimination of the art object, or a socialist society that would inconceivably favor the artist have been proferred, until now!

Why not a gallery that you can carry around with you, like Duchamp's portable?

Why not even a disposable gallery?

Why not a gallery in which all the works can be purchased with spare change, by anyone, yet generate the artist some meaningful revenue, After all the "starving artist" routine is a bit tired.

Why not a gallery that can be viewed simultaneously in Detroit, New York, London or Hong Kong, without any electric devices whatsoever, or even leaving the comfort of one's home?

Why not a gallery that is accessable to anyone, regardless of their income, location, or social status?

You are looking at it!!! Publications have a unique potential to fulfill all of these dreams that simply has never been fully exploited before. Visual arts mags and rags, remember, are usually reviews, and the art that's presented in them is usually something that exists OUTSIDE OF THOSE PAGES. The paper is used only as a source of presenting secondary, or fascimile information: pictures of art objects that exist elsewhere. I propose that this paper become the art object, or the art gallery, and all of the works in it EXIST IN IT ALONE AND NOWHERE ELSE, except for the master renderings, which, like a printer's plate, should be destroyed or never parted with by the artist.

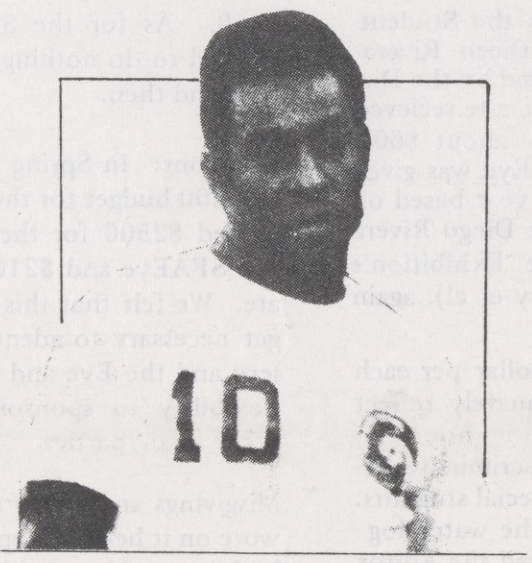
If this idea seems strange or absurd to you, think about a novel, or even better, a poster or comic book. Why are they often works of art while Art Forum is a magazine and nothing else? How much revenue does an artist typically recieve from A.F. for having his/her work featured in their mag? Jay Lynch, publisher of Bijou Comics, always split his profits equally among contributors. An author of a novel recieves royalties every time one of his books is sold because a copyrighted publication is very easy to keep track of and if you can't keep track of one or two copies, who is going to miss them? You've published thousands, and you can publish more!

I presume I've made my point. Instead of having a newspaper <u>about</u> art, why not a paper that <u>is</u> art? Start submitting things to us that have never been done in a newspaper before, something that is in the genre of visual/conceptual art. Let's make this the most revolutionary gallery in the country, the world!

If you are an artist, submit some work to us. Let's start this revolution! Contribute work and we will consider publishing it. Just send all work camera ready, (with copyright, signature, and date if you want to protect it) and with a self addressed, stamped envelope so that we can return it to you.

article by Richard D. White

published in full in SFA <u>EYE</u>



as it appeared in a local magazine

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-Lisa Zimmerman Barry Bloom

"My soul preached to me and said, 'do not be delighted because of praise, and do not be distressed because of blame.' Ere my soul counselled me, I doubted the worth of my work. Now I realize that the trees blossom in Spring and bear fruit in Summer without seeking praise, and they drop their leaves in Autumn and become naked in Winter without fearing blame."

--Kahlil Gibran
from
<u>Thoughts and Meditations</u>

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